

THE SAINT PAUL
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EXPRESS CONCERT:

Border CrossSing Sings Bach and Zumaya

November 3–6, 2022

Humboldt High School,

Ordway Concert Hall,

Benson Great Hall



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This concert is supported by special project funding from The Saint Paul Cultural STAR program.

About the Program

This program begins with movements from Johann Sebastian Bach's beloved cantata "Herz und Mund und Tat und Leben" BWV 147 ("Heart and Mouth and Deed and Life"). This cantata was performed for church service on the occasion of the Visitation, when Mary visits her relative Elizabeth. They are both pregnant: Mary with Jesus, and Elizabeth with John the Baptist. In the account in the Gospel of Luke, John becomes aware of the presence of Christ and leaps for joy while Christ is still in his mother's womb. Even though Bach originally wrote the cantata for a different Sunday in Advent and expanded it for the Visitation at a later date, it is difficult for me not to hear John's somersaults in the leaping bass line and vocal acrobatics of the first movement of Bach's cantata. Throughout, the choir sings that they will bear witness to Christ with heart, mouth, deed and life while a solo trumpet line rings clearly, leading the way.

Having been raised in a Muslim household, I do not relate to the theological aspect of this cantata, and the biblical story is not really a strong part of my cultural heritage. However, John leaping for joy when first hearing of something wonderful, something worth devoting one's entire life to — that I recognize! I felt that leap the first time I encountered Bach's music for keyboard as well as the first time I heard his concertos, at an age when I was not old enough to name what I was reacting to. I still feel echoes of that first joyful leap in my soul every time I uncover a new layer of connection between words, theology and music in Bach's vocal music. Every time I witness incredible feats of counterpoint, such as in the two six-part fugues that make up the Sanctus BWV 238, or moments of transcendent beauty, such as the second movement of the Oboe and Violin Concerto BWV 1060, I am reminded of John's somersault. This is music that I believe is worth devoting one's heart, mouth, deeds and life to; there is enough in this music to fill several lifetimes.

There was another moment later in life when I experienced John's leap for joy: the first time I heard music from the Mexican Baroque as a teenager. As much as I loved Bach's music, I had always felt like a foreigner when approaching it, that I could never truly connect to it because it was from a culture that was alien to my own, a point reinforced time and again by music teachers and colleagues throughout my education ... and then I heard Zumaya. This is music replete with wonderful, complex counterpoint, playful intermingling of dance and text and the spirit, music drawing from numerous styles and sources of inspiration — many of them the same as Bach and written in the same time period a whole world away — familiar and yet completely original. This was music that was created and performed in spaces I knew; not somewhere off in Europe, but in the cathedral downtown, in the convent that later became the conservatory where I studied piano, music created by a composer born in the same city where I was born!

In fact, I had never been a foreigner to this music. The Baroque music that I loved so much had always been part of my cultural heritage. Hearing Zumaya's music for the first time allowed me to imagine myself as part of a musical world that until then had felt closed off. It made me realize that I am worthy of performing this music, that I do have something of value to say and contribute, even if I was never taught about it in music school. My hope in programming this repertoire for our concert in the West Side, a neighborhood with many of my fellow Latin American immigrants, is that someone out there experiences John's somersault for joy as they recognize their own humanity and culture in this music.

The second half of the program is devoted to three major works by Zumaya, three responsories from his Matins for the Virgin of Guadalupe, followed by two of my favorite villancicos, both very rarely performed: one from Cuba by composer Esteban Salas, and one from Bolivia, an adaptation for large ensemble by Manuel de Mesa of a work by the Mexican composer Sor Juana Inés de la Cruz. Each of these works is more than worthy to be on the same program as some of Bach's most beloved music, all of them an expression of the best of humanity, replete with joy, humor, and transcendent beauty. We have barely scratched the surface of the plethora of riches of Latin American Baroque music that exists out there; there is so much to discover!

—Ahmed Anzaldúa

Selections from Cantata No. 147, “Herz und Mund und Tat und Leben”

I. Chorus: “Herz und Mund und Tat und Leben” (“Heart and Mouth and Deed and Life”)

X. Chorus: “Jesus bleibet meine Freude” (“Jesu, joy of man’s desiring”)

Border CrosSing, chorus

Program Note

Johann Sebastian Bach held a variety of church and court positions in Weimar, Arnstadt, Mühlhausen, and Köthen before being appointed to his final and most prestigious role as the Thomaskantor in Leipzig in 1723. Bach was the Leipzig authorities’ third choice for this position, only being hired after both Georg Philipp Telemann and Johann Christoph Graupner declined to take the job. Bach’s professional responsibilities in Leipzig were substantial and included composing a cantata for each Sunday and feast day of the liturgical year.

During his first summer in Leipzig, Bach wrote the cantata “Herz und Mund und Tat und Leben” (“Heart and Mouth and Death and Life”) for the Feast of the Visitation. This festival commemorates the day that Mary, who was pregnant with Jesus, visited her cousin Elizabeth, who was pregnant with John the Baptist. John leapt in his mother’s womb and was filled with grace when he felt the presence of Jesus.

Some of the movements in “Herz und Mund und Tat und Leben” were drawn from an older Advent cantata that Bach had composed for the court chapel of Weimar. Borrowing music from previous compositions and reworking it for a new context was fairly common at the time. Bach substantially expanded the cantata in the Leipzig version, transforming it into a lengthy two-part work in ten movements. Today’s program includes the first and last movements of the Leipzig cantata. The grand opening chorus features full orchestra and contains fugal imitation that especially emphasizes the word “Leben” (life).

The last movement of this cantata has become one of Bach’s most well-known pieces. “Jesu bleibet meine Freude,” often called “Jesu, Joy of Man’s Desiring,” has been adapted for numerous combinations of instruments and voices and is frequently performed separately from the rest of the cantata. The movement is in the rocking meter of 9/8, which has three pulses in each measure, and each pulse can be further divided into three equal parts.

Johann Sebastian Bach 1685-1750

Sanctus in D, BWV 238

Border CrosSing, chorus

Program Note

When he assumed the prestigious role of Thomaskantor in Leipzig in 1723, Johann Sebastian Bach was tasked with substantial professional responsibilities, including coordinating music for the four churches in the city, teaching music and Latin, and composing a cantata for each Sunday and feast day of the liturgical year. Although Bach is greatly revered today, he was actually the search committee's third choice for the job, only being hired after the position was declined by Georg Philipp Telemann and Johann Christoph Graupner. Bach subsequently ran into trouble with the Leipzig authorities on several occasions for apparently using "strange and unusual harmonies" in his organ chorales.

Lutheran churches in Germany held services in the vernacular, but Latin remained an important language to the educated public in the university city of Leipzig. As such, it was customary to have sacred works in Latin for worship services on all major feast days. During his first year in Leipzig, Bach wrote the Sanctus in D to be performed on Christmas Day at the Thomaskirche. This was one of his first large-scale compositions with a Latin text.

The Sanctus is a part of the mass Ordinary and is typically proclaimed at the end of the Preface of the Eucharistic Prayer. The text comes from Isaiah 6:3, which describes the prophet Isaiah's vision of six-winged seraphim surrounding the throne of God. Bach's joyous setting of the text is for a four-part choir accompanied by orchestra. For the most part, the orchestral instruments double the four choral parts, but there are two independent solo lines (violin and bass). This creates a six-voiced texture, which is perhaps a reference to the six-winged seraphim in Isaiah.

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Johann Sebastian Bach 1685-1750

Concerto in C Minor for Oboe and Violin

Allegro
Adagio

Allegro

Cassie Pilgrim, oboe

Eunice Kim, violin

Program Note

From 1717 to 1723, Johann Sebastian Bach worked as the Kapellmeister (music director) for Prince Leopold of Anhalt-Köthen. The Prince was very fond of music, but the Calvinist religious practices of his court did not permit elaborate music during worship. Therefore, most of the pieces Bach wrote during these years were secular instrumental works and included orchestral suites, solo cello suites, violin sonatas and partitas, and the *Brandenburg* Concertos.

Composers in the Baroque period often reused their pieces and reworked them for new instrumental configurations based on the performers they had available at the time. That is the case for Bach's Concerto in C Minor for Oboe and Violin, which likely dates to c.1720 when he was working in Köthen. In the mid 1730s, Bach wrote a concerto in C minor for two harpsichords that is based on the earlier concerto for oboe and violin. It is quite fortuitous that this keyboard concerto survived, because the original score for the oboe and violin concerto has since been lost.

Contemporary reconstructions of the concerto for oboe and violin based on the score of the 1730s concerto for two harpsichords are regularly performed today. The rearranger of this concerto is uniquely tasked with working backwards to strip away the musical elements in the score that are primarily idiomatic to the harpsichord. Additionally, any features that are particularly characteristic of the oboe and violin that may have been eliminated when Bach created the version for two harpsichords must be added back into the score.

Bach's musical works in C minor are often quite serious in nature, and this is certainly true of the Concerto in C Minor. Nuanced solo passages in the violin and oboe alternate with a somber orchestral ritornello throughout the first movement. An exquisite duet between the solo instruments in the second movement is full of dissonance, tension, and brief moments of temporary resolution. Even the sprightlier final movement conveys a sense of gravity, with short melodies traded back and forth between the orchestra and the soloists.

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Manuel de Zumaya 1678–1755

Celebren, Publiquen

Border CrossSing, chorus

Program Note

When he was just thirty-two years old, Mexican composer and organist Manuel de Zumaya was appointed interim maestro de capilla (music director) of the Mexico City Cathedral. Five years later, in 1715, he was awarded the permanent position after a rigorous audition process. Zumaya remained at the Cathedral for twenty-four years, during which time he greatly expanded the music program and built an impressive library of musical manuscripts of earlier composers. This collection preserved the works of several composers that would have likely otherwise been lost.

Zumaya composed music in many genres for a variety of venues, including liturgical music for the Cathedral, theater music, and popular villancicos and chanzonetas. In 1711, Mexico City's viceroy commissioned him to write an Italian-style opera, and Zumaya's *La Partenope* was premiered that May in the viceregal palace. The piece is the earliest known opera written by a North American-born composer and one of the first fully-staged operas in North America. Zumaya also oversaw the installation of a magnificent new pipe organ in the Cathedral, which was considered to be one of the wonders of the New World. Thousands of people attended the dedication recital for the instrument in 1735.

Music, theater, pageantry and religion were intricately woven together in eighteenth-century Mexico City life. Church and civic festivals were celebrated with lavish processions, elaborate pageants and staged allegorical plays. Villancicos were musical works written to be performed at religious festivals celebrating Christmas, the Nativity of Mary, the Assumption of Mary and Corpus Christi. Although they incorporated several popular elements of Hispanic musical theater, the villancicos were not acted or costumed. The musical style in the villancicos ranges from playful and virtuosic to poignant and lyrical. Dance-like rhythms, strong syncopations, and hemiolas (rhythmic displacement of three beats in the time of two) permeate these celebratory works.

Zumaya wrote at least forty villancicos for various celebrations, including *Celebren*, *Publiquen* for the feast of the Assumption of Mary. Celebrated each year on August 15, this festival commemorates Mary's ascent in body and soul to heaven. *Celebren*, *Publiquen* is a joyous and triumphant dialogue between soloists, the choir, and the instrumentalists. The hosts of heaven welcome Mary with applause, and she is praised for her chastity, humility and generosity.

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Manuel de Zumaya 1678–1755

Angélicas milicias

Border CrossSing, chorus

Program Note

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Zumaya wrote at least forty villancicos for various celebrations, including *Angélicas milicias* for the feast of the Assumption of Mary. Celebrated each year on August 15, the festival commemorates Mary's ascent in body and soul to heaven. In this jubilant villancico, an entire militia of angels anxiously waits for Mary to arrive. The full choir and orchestra proclaim the news of her arrival in the exuberant estribillo (refrain), while more intimate ensembles of soloists describe Mary's virtues in the coplas (verses).

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Manuel de Zumaya 1678–1755

Albricias mortales

Border CrosSing, chorus

Program Note

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Zumaya wrote at least forty villancicos for various celebrations, including *Albricias mortales* for Easter. In the estribillo (refrain), the boisterous choir and orchestra proclaim that the darkness has passed and that Christ's Resurrection will bring a new dawn. Intimate ensembles of soloists in the coplas (verses) tell of the heaviness and sorrow of sin, the hope found in new life and everlasting peace.

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Toquen Presto a Fuego

Border CrossSing, chorus

Program Note

In the 1750s and early 1760s, the music program at the cathedral in Santiago de Cuba was in disarray. There were only a handful of singers in the choir, and an account of the time lamented that “in matters of sacred music, good taste was absolutely hopeless.” The church officials petitioned for financial assistance to hire a permanent maestro, which they were awarded in 1764. Immediately thereafter, Esteban Salas y Castro was hired to be the new cathedral maestro. Under his leadership, the cathedral was eventually transformed from an institution where “organists remained in their positions for less time than dogcatchers” to a prominent musical center.

The son of natives of the Canary Islands, Salas grew up in Havana and is considered to be the first significant Cuban composer of classical music. He was known to be extraordinarily deferential and humble, which caused the cathedral authorities in Santiago to doubt his abilities during his interview. In fact, they required him to compose both a hymn to the Virgin and a Psalm that were amenable to the most critical members of the governing board before they offered him the job. Despite their initial concerns, however, Salas quickly demonstrated that he was capable of successfully managing the position.

Just two years after Salas started work in Santiago, a devastating earthquake destroyed part of the cathedral. Salas and a poet colleague wrote and staged religious allegorical plays with music, and they earned enough money at the performances to rebuild the cathedral. Salas was also a tireless advocate for the musicians in his employ, making sure that they were paid a fair wage in a timely fashion. When the authorities tried to cut the musicians’ salaries, he negotiated on their behalf to raise their pay. Unfortunately, near the end of his life, the cathedral authorities betrayed Salas and demanded that he pay back the additional money he had negotiated for the musicians.

Salas’s ninety surviving compositions include psalms, litanies, sequences, masses and villancicos (Christmas carols). *Toquen presto a fuego* is a villancico that was written for Christmas in 1786. An estribillo (refrain) sung by the choir is alternated with coplas (verses) sung by soloists and small groups of singers. Virtuoso violin and bass parts are intricately woven into the texture. *Toquen presto a fuego* has a fiery introduction and refrain, and the verses reassure us that this fire is holy and should be revered.

Manuel Mesa y Carrizo 1725–1773

Arr. of Juana Inés de la Cruz

Las Flores y las Estrellas

Border CrossSing, chorus

Program Note

Very little is known about the Bolivian composer and organist Manuel Mesa y Carrizo. He was active as a choir boy, organist, and composer at the Cathedral in La Plata (Sucre) in the mid to late eighteenth century and composed masses, psalm settings, hymns, villancicos (Christmas carols) and jácaras (dance songs). His musical works, job titles and death date are often confused with those of his father Manuel de Mesa.

Mesa y Carrizo was particularly interested in the writings of Sor Juana Inés de la Cruz, and many of his villancicos utilize her texts. A Mexican philosopher, poet, feminist and Hieronymite nun, Sor Juana is often referred to as “the tenth muse” or “the phoenix of America.” She transformed her convent rooms into a salon that was frequented by Mexico’s most respected intellectual women, and her overt criticism of misogyny resulted in disciplinary action from the Bishop of Puebla.

As a cathedral musician, Mesa y Carrizo had access to the best acoustical venue and performing musicians in the city. As such, he could produce grand works such as the villancico *Las Flores y las Estrellas* for double choir, violins and continuo. Written for Christmas festivities, the text is an allegorical argument by Sor Juana. The flowers and stars are debating which is reflected more clearly in the baby Jesus — is it the carnation of his lips or the stars of his eyes?

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Artist Profiles

Ahmed Anzaldúa, conductor

Biography

Ahmed Fernando Anzaldúa El Samkary is a Mexican conductor and pianist of Egyptian descent. Early in his career, he was awarded the first prize at the Maria Clara Culler International Piano Competition. He’s since then avoided participating in competitions in favor of championing the works of new composers and exploring his musical heritage. Ahmed is a recognized authority in Latin American and Spanish music, particularly the compositions of Federico Mompou and Miguel Bernal Jiménez. He regularly collaborates with composers to premiere new works, including Helmut Lachenmann, Paul Lansky and Arturo Marquez. His most recent recordings include *Carteles*, recorded for FMM, and *Contemplating Weather*, on Bridge Records. Ahmed holds Master’s degrees in Piano Performance and Choral Conducting from Western Michigan University, where he taught before moving to Minnesota, and carried out postgraduate work at the Queen Sofia College of Music in Madrid, Spain. He received a doctorate in Music Conducting at the University of Minnesota, under the mentorship of Kathy Romey. Apart from his work with Border CrossSing, he is co-editor of the Justice Choir Songbook and is Director of Music Ministries at Unity Church – Unitarian in St. Paul, Minnesota.

Border CrosSing, chorus

Biography

Border CrosSing is an award-winning Minnesota-based arts nonprofit with the mission to integrate historically-segregated audiences and musicians through the performance of choral music.

Founded in 2017, Border CrosSing envisions a fundamental change in classical music culture, so that every concert, every audience, and the artists on stage truly reflect the cultural reality in which we live. Their work provides opportunities for people from different communities to understand each other in new ways through their multi-lingual Puentes concert series, educational programs in schools and collaborations with Minnesota's most important cultural organizations, including The Schubert Club and Minnesota Orchestra.

Roster

Sopranos:

Gabrielle Doran
Natalia Romero
Arbeláez Carole
Schultz

Altos:

Alyssa Anderson
Krista Costin
Gabriela Solis

Tenors:

Samuel Baker
Shahzore Shah
Matthew Valverde

Basses:

Jake Endres
Rodolfo Nieto
Justin Staebell

Cassie Pilgrim, oboe

Principal Oboe, Sewell Family Chair

Biography

A native of Chamblee, Georgia, Cassie Pilgrim is the Principal Oboist of The Saint Paul Chamber Orchestra. In addition, she has performed in The Philadelphia Orchestra and the Atlanta Symphony Orchestra. During the summer, she has appeared at Festival Mozaic, Music from Angel Fire, the Aspen Music Festival and the Colorado College Summer Music Festival. Cassie studied with Richard Woodhams at the Curtis Institute of Music and most recently with Robert Walters as an Artist Diploma Student at the Oberlin Conservatory. She began playing the oboe from the age of 10 and previously studied with Elizabeth Koch Tiscione. While at Curtis, she worked with Jonathan Biss to establish the Philadelphia branch of Boston-based charity organization Music for Food. Aside from music, Cassie enjoys writing, hammocking and eating dimsum.

Eunice Kim, violin

Biography

A native of the San Francisco Bay Area, violinist Eunice Kim made her solo debut at the age of seven with the Korean Broadcasting Symphony Orchestra. Called “just superb” (*The New York Times*), she recently made her solo debut with The Philadelphia Orchestra and the Louisville Symphony, and performed George Tsontakis’ Unforgettable with the Albany Symphony Orchestra. Also recently, she performed at the Library of Congress on the “Ward” Antonio Stradivari violin, and she toured Taiwan, Hong Kong, Germany and South Korea with “Curtis On Tour.”

A winner of Astral’s 2012 National Auditions, Kim is the recipient of awards and honors from the California International Violin Competition, the Pacific Music Society Competition, the Korea Times String Competition and the Youth Excellence Scholarship for the Arts. She also represented the Curtis Institute of Music and the San Francisco Conservatory of Music in the Millennium Stage Series Conservatory Project at the Kennedy Center.

An enthusiastic advocate for community engagement, she has partnered with The Philadelphia Orchestra Department of Education to perform an outreach series, and regularly participates in Astral’s Community Engagement & Education programs. She has taught at numerous international music festivals, most recently at the Teatro Del Lago Festival in Chile and the Valdres Music Academy in Norway. She has participated in the Music from Angel Fire and Marlboro Music festivals.

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THE SAINT PAUL CHAMBER ORCHESTRA

LYRICS AND TRANSLATIONS

Cassie Pilgrim, oboe
Eunice Kim, violin
Border CrosSing, chorus
Ahmed Anzaldúa, director

Thursday, November 3, 7:00pm
Humboldt High School, Saint Paul's West Side
Friday, November 4, 8:00pm
Saturday, November 5, 8:00pm
Ordway Concert Hall, Saint Paul
Sunday, November 6, 2:00pm
Benson Great Hall, Arden Hills

Johann Sebastian Bach (1685-1750): Selections from Cantata No. 147, "Herz und Mund und Tat und Leben"

I. Chorus: "Herz und Mund und Tat und Leben" ("Heart and Mouth and Deed and Life")

Herz und Mund und Tat und Leben Muß von Christo Zeugnis geben Ohne Furcht und Heuchelei, Daß er Gott und Heiland sei.	Heart and mouth and deed and life must bear witness to Christ without fear or hypocrisy that He is God and savior.	Corazón y boca y actos y vida han de dar testimonio, sin temor ni hipocresía, de que Cristo es Dios y Salvador.
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X. Chorus: "Jesus bleibet meine Freude" ("Jesu, joy of man's desiring")

Jesus bleibet meine Freude, Meines Herzens Trost und Saft, Jesus wehret allem Leide, Er ist meines Lebens Kraft, Meiner Augen Lust und Sonne, Meiner Seele Schatz und Wonne; Darum lass ich Jesum nicht Aus dem Herzen und Gesicht.	Jesus remains my joy, the comfort and life's blood of my heart, Jesus defends me against all sorrows, He is my life's strength, the delight and sun of my eyes my soul's treasure and joy; therefore I shall not let Jesus go from my heart and sight.	Jesús sigue siendo mi alegría, consuelo y savia de mi corazón, Jesús me defiende de toda pena, Él es la fuerza de mi vida, el gozo y el sol de mis ojos, el tesoro y el prodigio de mi alma; por eso no quiero a Jesús fuera de mi corazón y mi vista.
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Johann Sebastian Bach (1685-1750): Sanctus in D, BWV 238

Sanctus Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria eius.	Holy is the Lord God of Hosts. Heaven and earth are full of your glory.	Santo es el Señor Dios de los Ejércitos. Llenos están los cielos y la Tierra de tu gloria.
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Manuel de Zumaya (1678-1755): *Celebren, Publiquen*

Celebren, publiquen, entonen y canten, celestes Anfiones, con métricos aires las dichas, las glorias, los gozos, las paces con que hoy a su reina la corte flamante recibe gloriosa, admite gozosa, y aplaude triunfante.	Celebrate, proclaim, intone, and sing, celestial antiphons, with metrical tunes the graces, the glories, the joys, the peace with which today the heavenly court its queen gloriously receives, amid triumphant applause.
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Y al elevarle la Angélica milicia a dichas, a glorias, a gozos, a paces cada cual reverente la espera deseoso en su clase por Pura, por Reina, por Virgen, por Madre.	And as the Angelic Host raises her up to graces, to glories, to joys, to peace, each one reverently awaits her in its station as the Pure, the Queen, the Virgin, the Mother.
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Las tres altas jerarquías
en fiel controversia amable
amorosos solicitan
a la que sube triunfante.

The three high hierarchies
in friendly and faithful dispute
lovingly call for the attention
of Her who rises triumphant.

Los serafines alegan
que en su coro ha de quedarse
pues si a ellos toca el amar en amar
es mar de mares.

The seraphim claim
that she should stay in their choir
since it is their duty to love in loving,
and she is the sea of the seas.

Cada querubín porfía
su plenitud admirable
que esta Ave de gracia llena,
que está de gracia llena.

Every cherubim vies
for her admirable fullness
since this Ave is full of grace,
and she is full of grace.

Los Mercurios soberanos
del Cielo nuncios brillantes
exclaman que aquesta Aurora
anuncio al mundo las paces.

The sovereign archangels
Heaven's brilliant messengers
exclaim that this dawn
proclaimed peace to the world.

Manuel de Zumaya (1678-1755): *Angélicas Milicias*

Angélicas milicias, celestiales escuadras,
que del Monarca del Imperio Sacro
guardáis el divino soberano alcázar.

Angelic Armies, celestial squadrons,
who guard the divine and sovereign citadel
of the sacred empire's monarch.

¡A las armas, a las armas!,
que la mas hermosa y pura,
Reina triunfante a la altura
sube a coronarse grata.

To arms, to arms!
For the most beautiful and pure
triumphant queen, to the heavens
rises to be pleasingly crowned.

Y así cala cuerda, y el eco sonoro
de clarín y caja, aplaude a sus glorias
con dulces estruendos de bélicas salvas.

And so knotted rope, and the resounding echo
of bugle and drum, applaud her glories
with sweet thunder of the warring noise.

Hoy que la divina reina de las jerarquías altas
sube a poseer la corona del imperio de la gracia.

Today that the divine queen of the high hierarchies
ascends to possess the crown of the empire of grace.

Justo es paraninfos bellos que dicha tan soberana
celebréis con reverentes dulces sonoras salvas.

Just it is that beautiful groomsmen celebrate such
sovereign joy with reverent, sweet, resounding noise.

Manuel de Zumaya (1678-1755): *Albricias Mortales*

Albricias, mortales, que viene la Aurora
y la noche triste parte vergonzosa.

Rejoice, mortals, for the Dawn is coming
and the sad night departs in shame.

Oigan, oigan, oigan,
que las aves cantan, con voces canoras
y a su luz saludan que destierra sombras.

Hark! Hark! Hark!
For the birds are singing with melodious voices
and they greet their light, which banishes all shadows.

Oigan, oigan, oigan,
el ruiseñor diestro dulcemente entona,
que esta Aurora bella, los males mejora.

Hark! Hark! Hark!
The able nightingale sweetly intones,
for this beautiful Dawn, all ailments cures.

Oigan, oigan, oigan,
que entona un jilguero con voz sonora,
que el sol de justicia en la Aurora asoma.

Hark! Hark! Hark!
For the goldfinch intones with resounding voice,
that the sun of justice with the Dawn emerges.

Oigan, oigan, oigan,
que el cielo y la tierra, los mares y rosas,
hombres, peces, aves, este oriente encomian.

Hark! Hark! Hark!
That the heaven and the earth, the seas and roses,
men, fish, birds, to the East sing praises.

La noche fue muy pesada,
mas corrida y vergonzosa,
viendo a esta Aurora de gracia,
con tantas luces, se asombra.

The night was very heavy,
but swept away ashamed,
at seeing this Dawn of grace,
with its many lights emerging.

Si Eva fue la noche triste,
que al mundo causó congojas,
aquesta Aurora es la causa
del día feliz, que se logra.

If Eve was the gloomy night,
which caused distress to the world,
this Dawn is the cause
of the coming of the joyful day.

Esteban Salas Y Castro (1725-1803): *Toquen Presto a Fuego*

Toquen presto a fuego, suene la campana,
que el Portal, que vemos se arde en vivas llamas
de impulso violento, de ardiente eficacia,
toquen pues a fuego, suene la campana.

Sound the fire alarm, ring the bell,
That the Portal that we see is burning with live flames
of violent impulse, of burning efficiency,
Therefore sound the fire alarm, ring the bell.

No suene, ni toquen, ni cuidado aya;
porque ese incendio de tan buena laya,
que alumbra y no quema; calienta, y no daña.
Del cielo lo ha traído un Niño por gracia,
que riendo, en la tierra, se encienda y esparza.

Don't ring, don't sound, don't have a care;
Because that fire is of such good provenance
that lights and does not burn; warms and does not harm.
From heaven it has been brought by grace of a Child,
that laughing, on earth, it lights up and spreads.

Previengan no obstante de agua lo que basta
para obviar en tiempo cualquiera desgracia.

Take precautions with water nonetheless
Just in case of any disaster

Jamás han podido por muchas las aguas
lo activo impedir de tan noble causa.

Never have waters been able
to stop such a noble cause.

Pues si no hai remedio, dexémoslo que arda,
y ¡ojalá! Que prenda hasta nuestras almas.

Then if there is no choice, let's let it burn,
and, let's hope, that it lights up in our souls.

Si el Niño es el manantial, de que procede tal llama
por yo abrazarme con Él, aunque a mi ella me abrazara.
Por dicha tanta víctimas todos fueran de buena gana.

If the Child is the Spring from which the flame comes
I would embrace Him, even if it were to burn me.
For such joy all would be willing victims.

De fuego tan misterioso y de su dulce eficacia
alegrárame yo ser una viva Salamandra.
¿Y quién dudara ser de tan digna hoguera viviente
ascua?

Of such a mysterious and sweetly efficient fire
I am happy to be a living Salamander.
And who would think twice about being a living ember
of such a fire?

Manuel Mesa y Carrizo (1725-1773): *Las Flores y las Estrellas*

[Estríbillo]

Las flores y las estrellas
tubieron una cuestión
O, que discretas que son
unas con voz de sentellas
otras con voces de olores
oygan las reñir señores
ia explicando sus querellas
aquí de las estrellas
aquí de las flores

[Copla 1]

A las estrellas el niño
al instante que nació
es constante que las honró
con sus ojos y su frente
luego es claro y evidente
que esas fueron las más vellas

[Copla 2]

Que flor en Jesús no fue
de las estrellas agravio
desde el clavel de su labio
a la Asusena del pie
luega más claro se ve
que estas fueron las mejores

[Copla 3]

En su nacer como auroras
no fueron las niñas bellas
de sus ojos dos estrellas
quando llora y quando ríe
luego es presunción aora
querer preferir aquellas

[Copla 4]

Su fragancia peregrina
más propia la simbolisa
el clavel que aromatiza
que la estrella que ilumina
luego a ser clavel que inclina
disciplinado de amores

[Chorus]

The flowers and the stars
Were having a dispute
Oh, how discrete they are
Ones with the voice of a spark
The others with the voice of fragrance
Hear them argue, gentlemen
To explain their argument
Here are the stars
Here are the flowers

[Couplet 1]

To the stars the Child
the instant He was born
constantly honored them
with his eyes and his forehead
therefore it is clear and evident
that these were the most beautiful

[Couplet 2]

The flower in Jesus was not
of the stars a grievance
from the carnation of His lip
to the lily of His foot
you can clearly therefore see
that these were the best

[Couplet 3]

To announce his birth as the aurora
were it not the beautiful two girls
of his eyes like two stars
when He cries and when He laughs
how would one presume
to prefer the others?

[Couplet 4]

Their wandering fragrance
symbolizes Him more properly
the carnation that perfumes
than the star that illuminates
for the carnation bows down
in the discipline of love.

BORDER CROSSING

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Ahmed Anzaldúa

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Natalia Romero Arbeláez
Carole Schultz

Altos:

Alyssa Anderson
Krista Costin
Gabriela Solís

Tenors:

Samuel Baker
Shahzore Shah
Matthew Valverde

Basses:

Jake Endres
Rodolfo Nieto
Justin Staebell



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